POINT 50p BLANK 8

Let freedom reign

FROM THE GARDEN STATE

BRUCE

on: family - hometown
songs - records - success
E Street Band - videos
audiences - and more

CREDITORIAL

The Iceman Bruce Springsteen

Sleepy town ain't got the guts to budge
Baby, this emptiness
Has already been judged
I wanna go out tonight
I wanna find out what I got

You're a strange part of me
You're a preacher's girl
I don't want no piece
Of this mechanical world
I got my arms open wide
And my blood is running hot

We'll take the midnight train
To the Devil's door
And even the white angels of Eden
With their flaming swords
Won't be able to stop us from hitting town
In this dirty old Ford

Well it don't take no nerve
When you got nothing to guard
I got tombstones in my eyes
And I'm running real hard
My baby was a lover
And the world just blew her away

Once they tried to steal my heart
Beat it right out of my head
But they didn't know
That I was born dead
I am the Iceman
Fighting for the right to live

I say
Better than the glory roads of heaven
Better off riding hellbound in the dirt
Better than the bright lines of the freeway
Better than the shadows of your daddy's church
Better than the waiting, baby
Better off is the search

THANKS:

Jeremy Benson
Holly Cara
Chantal Constant
Morgan Croll
CBS
Vera Dehnke
EMI America
Mats Ericsson
Roberto 'Bobby Jean' Genazzini
Mike Harrison
John Hersov
Patrick Humphries
Chris Hunt
Tony Kenton
Rick Leclerc
Brian Magid
John Marriott
Kenny Mauer
Mark Mjelde
Yosuke Ono
Jim Page
Dave Percival
Suzanne Primeau
Tim Purvis
Stu Reid
Barry Rossnick
Roger Scott
The Teapot Man
Wally Watson
Sharon Wheeler
Jan Willis
Tony Young

Recorded, mixed and arranged at:
Wild & Innocent Studios, London

Mastered and produced at:
CMS Secret Services, London

Recording engineer: Laura

Co-production: Deborah

Inspiration: Bruce & co

Manager: Dan French, 23 Tradescant Road, London SW8 1XD, UK

WILD & INNOCENT 1985

RENDEZVOUS

BRUCE REBORN AND DANCING

On 14 May, Bruce Springsteen released a single, 'Dancing In The Dark'/'Pink Cadillac', also issued as a pink cadillac shaped picture disc and in extended re-mix 12" form later in the month.

4 June saw the release of 'Born In The USA', a 12 song single album featuring the full E Street Band, including Steve Van Zandt. The LP was heralded with massive promotion and soon reached platinum status and No 1 in the US Billboard chart, remaining at No 2 for most of 1984 but regaining the top position in the New Year.

A second single, 'Cover Me'/'Jersey Girl' (live version) came in late September, with a 12" re-mix version including 'Dancing In The Dark' (dub re-mix), and as a Bruce shaped picture disc complete with display stand.

In America, the 'Cover Me' 12" featured 4 re-mixes. 'Born In The USA' was the third 45, backed by 'Shut Out The Light'. The 12" edition included three re-mixes. 'I'm On Fire'/'Johnny Bye Bye' followed in the New Year.

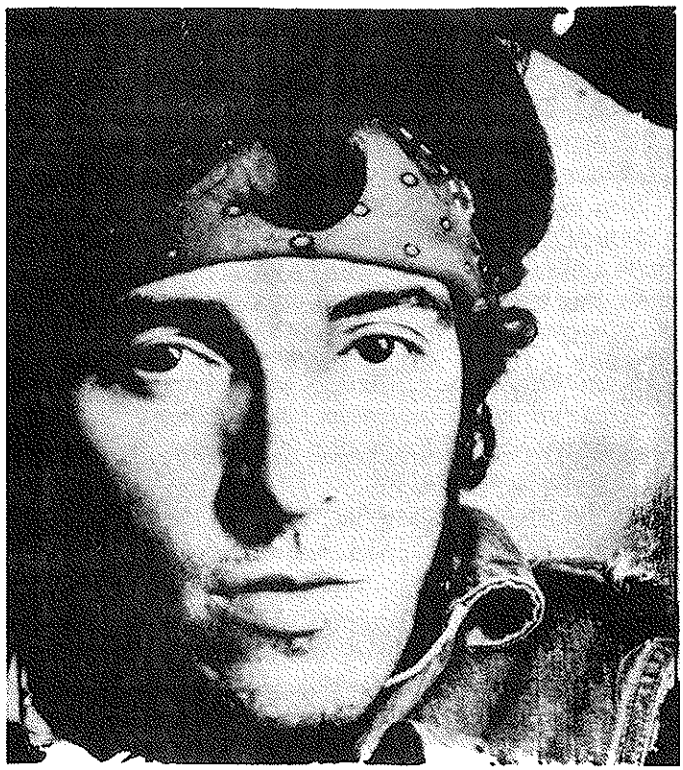
Bruce's 1984 tour began on 29 June at St Paul, Minnesota, moving from the mid-west in July via Canada to the east coast in August, including ten shows at New Jersey's Meadowlands Arena. Director Brian De Palma filmed performances from St Paul for the third official video, 'Dancing In The Dark' (The first two were 'Atlantic City' and 'Rosalita').

After a month's break in mid September, the tour resumed on the west coast, going east and then south, breaking again in mid December before covering the east coast in January, with final shows at Syracuse, New York on 26-27 January. A 'Born In The USA' video was filmed at Los Angeles by director John Sayles and broadcast in December.

Following another break, the band toured Australia, New Zealand and Japan in late March and April before visiting Britain and Europe, and finally doing another American trek in the summer.

In February '85, eight months after release, 'Born In The USA' became the No 1 UK album. 'Cover Me'/'Jersey Girl' was re-released, the first 10,000 in a poster bag. A new 12" edition featured five tracks including 'Shut Out The Light', and the picture disc version was re-released.

Bruce's first 'concept' video, 'I'm On Fire', featured Bruce as a garage mechanic obsessed with a woman customer.



STADIUM TOUR

On 23 April, Bruce's UK tour was finally announced: Newcastle (st James' Park) 4,5 June; London (Wembley Stadium) 3,4 July; and Leeds (Roundhay Park) 7 July. Dublin (Slane Castle) was also booked for 1 June. On 10 May, another Wembley show (6 July) was added

AMERICAN DISCIPLINE

Having left the E Street Band after 'Born In The USA', Steve Van Zandt released his second Little Steven LP, 'Voice Of America' in June, and a single and video of 'Out Of The Darkness'. With a new Disciples Of Soul line-up, he went on tour in the summer, including supporting Status Quo at their final London outdoor show on July 14. A short UK tour scheduled for mid September was cancelled apart from one concert at London's Hammersmith Odeon, recorded for later broadcast by Capital Radio.

Little Steven released an election single on the continent, 'Vote That Mutha Out'/'I Am A Patriot', which was withdrawn.

Steve also co-wrote and produced 'Standing In The Line Of Fire', the title track of Gary US Bonds' 1984 LP, and played guitar.

TRAMPOLINES LIKE US

The E Street Band now includes Nils Lofgren on guitar (and trampoline) who replaces Miami Steve Van Zandt, and also features Patti Scialfa (ex-Asbury Jukes) on backing vocals, added after the band played 12 warm-up songs on 8 June at the Stone Pony in Asbury Park, at an impromptu late show.

I'M GOIN' DOWN

Here's a song about the fickleness of love! You know when you first meet somebody, everything they do is great: you know, everything they wear, they look beautiful; everything they say, they're brilliant! It's like: 'Oh honey, do you wanna go out or stay home tonight? Oh honey, I don't care just as long as I'm with you!' And then your friends call you up and you're busy all the time, you know; they try to get you to go out, you say 'No, no, I'm kinda busy, I can't go out Monday,' 'Well how about Tuesday?' 'No, no, I can't go out Tuesday, I got something I gotta do,' 'Well how about Wednesday?' 'No, I can't go out on Wednesday.' That's when they always know you're in love; they say, you must be in love. But anyway! You know, you take 'em over to their folks' house, and the minute their parents are out of the room you're foolin' around with them all the time, and they're foolin' around with you - 'Oh honey, not here!' But pretty soon, come back in about four or five months, and you hear like: all of a sudden what was so brilliant - 'That's the dumbest thing I ever heard! How did I get mixed up with somebody as stupid as you? I don't know how.' Anyway, it kinda ends up like:

'Well, we sit in the car outside your house...'

LG

NO SURRENDER

This is a song about tryin' to find something I guess that you can hold onto, to help you make it through the night. I always considered myself real fortunate 'cause when I was really young I found something that I really loved to do; and I had this dream, and I get to live a little bit of my dream every night. So this is for Little Steven, wherever he is out there; he's got an album out called 'Voice Of America', a real good record; if you get a chance, you should pick it up.

BORN TO RUN

I'd like to thank everybody for coming out to the shows we've done here, we appreciate it; you've got a beautiful place here. I grew up in this town that was really - it was pretty stifling, and I guess I felt like I never learned much until I was listening to the radio one night, and I was just kinda lying there in bed, and the music came out and told me there was another way to live if I looked for it and I searched for it. And I guess in short that it just kinda said 'Let freedom reign'. And that's what this is all about, and that's why we're here tonight; and we gotta fight for it every day.

'Well we busted out of class, had to get away from those fools...'

USED CARS

When I was about nine years old my father used to take me and my sister down to the car lot and pick out a new car - a new car for us was anything under $600! But they always said 'Only one owner; driven by a little old lady'! I remember my father never used to go out to eat, never took my mother out, and the only place we'd go would be on a Saturday, he'd take us to the beach and then he'd take us to the drive-in. Me and my sister used to have our pyjamas, and he'd bring a blanket. My parents were pretty good though, we used to go and see like, y'know, 'King Kong Versus Godzilla', with the double feature where King Kong fought the mechanical King Kong! And one time we went and saw a movie that was called 'Nude In A White Convertible' - this was very thrilling at nine years old - it still is!!

'My little sister's in the front seat with an ice cream cone...'

MY HOMETOWN

This is a song I guess about accepting responsibility for being a part of something, a part of some place and a part of some people. I guess this here is our place, and this town, and this state, and this country; and what happens here happens in all our names, and we all kind of share the glory and the shame, the best and the worst of it. It's your hometown.

'I was eight years old, running with a dime in my hand...'

WRITE TO BRUCE

... IF YOU DON'T WANT HIM TO PLAY OUTDOOR STADIUMS. WRITE TO HIM AT:

c/o JON LANDAU MANAGEMENT, 136 E 57th STREET, NEW YORK, NY10019, USA

Most, if not all of Bruce Springsteen's concerts this spring and summer are scheduled for stadiums with a capacity of 40,000 or more. While the idea of so many Springsteen fans together may be a pleasant one, the reality means that the chances for those who wish to see and hear him properly are slight.

Giant video screens relaying the show for those further back may be out of synch with the sound, causing a sound delay effect. Besides, you might as well watch a video or film at home! If you want to spend a lot of time and money to stand in a field and watch a screen, fine. If you don't, express your concern: tell us, but tell Bruce as well!

"Our band is about lessening the distance between the performer and the audience. Distance is kinda your own worst enemy, at least for us."

- Bruce Springsteen

E STREET PRESS

The Aquarian	*13/6/84*
The Aquarian	*4/7/84*
The Aquarian	*11/7/84*
Melody Maker	*28/7/84*
Rolling Stone	*19/7-2/8/84*
New Musical Express	*4/8/84*
Record	*8/84*
Record Collector	*8/84*
Rolling Stone	*16/8/84*
Village Voice	*21/8/84*
The Aquarian	*22/8/84*
The Hot Press	*24/8/84*
Melody Maker	*25/8/84*
Newsweek	*27/8/84*
Sounds	*1/9/84*
People	*3/9/84*
New Musical Express	*8/9/84*
Los Angeles Times	*23/9/84*
USA Today	*26,27,28/9/84*
Creem	*9/84*
Playgirl	*9/84*
Musician, Player & Listener	*9/84*
Musician, Player & Listener	*10/84*
International Musician & Recording World	*10/84*
Record	*11/84*
Musician, Player & Listener	*11/84*
The Hot Press	*2/11/84*
BAM	*16/11/84*
Rolling Stone	*6/12/84*
New Musical Express	*22-29/12/84*
Zap Mag no. 10	
Pop Portfolio no. 4	
Creem	*1/85*
The American Band	*1/85*
Rolling Stone	*28/2/85*
Life	*4/85*
Rock!	*5/85*
The Hot Press	*10/5/85*
Time Out	*9-15/5/85*
The London Standard	*10/5/85*

Lynn Goldsmith

AT THE CLUB

CLUB TOUR '84

The Dates: 8 January - October

The Places: New Jersey: The Stone Pony, Xanadu, The Brighton, Patrix (New Brunswick), Community Theater (Morristown)
New York: Expo (Mount Ivy)
Pennsylvania: Ripley (Philadelphia), Lancaster

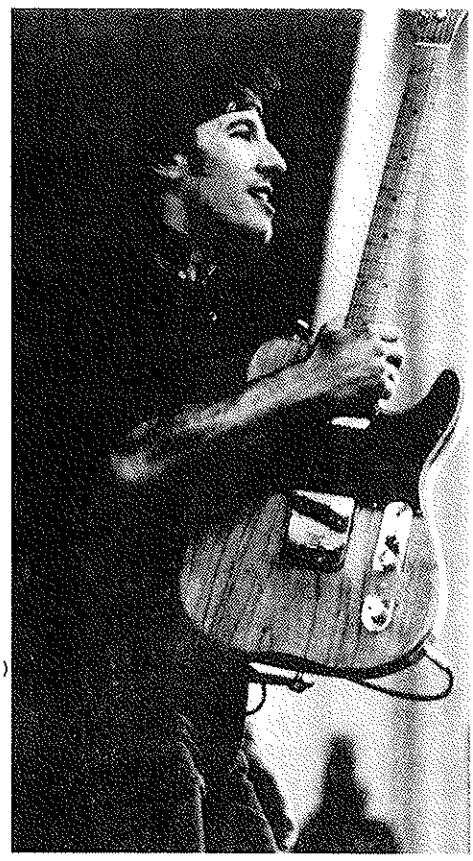
The Bands: Cats on a Smooth Surface, CC & the Red Bank Rockers, John Eddie & the Front Street Runners, Bystander, The E Street Band (warm-up show with Nils Lofgren), Mamma Tried, La Bamba & the Hubcaps, Southside Johnny & the Jukes

The Songs: Lucille, Carol, Rockin' All Over The World, Ain't Too Proud To Beg, Boom Boom, Proud Mary, Twist And Shout, Hang On Sloopy, I'm Bad I'm Nationwide, Dirty Water, Fire, A Hard Day's Night, Little Latin Lupe Lu, Jersey Girl, Midnight Hour, Bright Lights Big City, Dancing In The Dark, Thunder Road, Out In The Street, Glory Days, The River, Born In The USA, Prove It All Night, Darlington County, The Promised Land, My Hometown, Badlands, Born To Run, Gloria, We Gotta Get Out Of This Place, The Last Time, Travelling Band

Both before and during the 'Born In The USA' tour in 1984, Bruce played in clubs with local bands, relaxing with favourite cover versions and premiering a few new ones, as well as his own new songs. He continued in 1985 at Greensboro, South Carolina in January, where he played at Rhinoceros with Del Fuegos, performing 'Hang On Sloopy' and 'Stand By Me'.

'84 Tour Highlights

Atlantic City (rearranged with full band backing)
Used Cars (with Roy on accordion and CC on jew's harp)
Street Fighting Man
Travelling Band (in Detroit Medley)
No Surrender (solo acoustic version)
Do You Love Me
A Woman's Got The Power (with J T Bowen)
Growin' Up (with story)
Spirit In The Night
Trapped
Because The Night
Candy's Room
Man At The Top (with band on backing vocals)
Twist And Shout (with Southside Johnny and John Entwistle)
Johnny Bye Bye (re-written version with band and 'Mystery Train' ending)
Follow That Dream (re-written, full band version)
Johnny 99 (solo with harmonica and Nils on guitar)
Open All Night (acoustic with intro story)
Glory Days (with intro story)
I'm Going Down (with solo intro)
Drift Away } (with Steve/horns)
Two Hearts }



Philip Kamin

Night
Jersey Girl
Be True
10th Avenue Freeze-Out
Who'll Stop The Rain
Darkness On The Edge Of Town
Dancing In The Dark (with Bruce's mother!)
Cover Me (long 'remix' version)(intro/outro)
Santa Claus Is Coming To Town
Rave On
Beneath The Boulevard (at soundcheck)
Shut Out The Light
Sugarland
Racing In The Street (long version)
I'm On Fire (long version)
Reason To Believe (with band)
Independence Day
Stolen Car
Woolly Bully
I'm Bad I'm Nationwide
Can't Help Falling In Love (new version)
(a song with Gary US Bonds)
(a song with Robbie Thompson, ex-Steel Mill)
Tallahassee Lassie
Memphis Tennessee
New Orleans (in Detroit Medley)
Pink Cadillac (with intro story)
High School Confidential
I Fought The Law
Point Blank (new intro)
Kansas City (in Detroit Medley)

BORN IN THE USA Tour '84

impressions of some of the newer songs : by JOHN HERSOV

BORN IN THE USA

Muscular opener; extraordinary rallying call. In an intensely patriotic country, a biting indictment of the way a generation of American men have been treated by the fates. It links the '60s/'70s and '80s together in a sweeping panoramic way: the synth and organ background is suitably imposing. Clenched fist and shouting with the crowd - you dance and you fly - the 'We Love You' keyboards solo at the end, strung out.

ATLANTIC CITY

Slow, insidious drumbeat opening; very heavy - darkness is the tone of the story, which had been quite 'light' on the LP. 'Debts that no honest man can pay.'

JOHNNY 99

Him and Nils. Story of a loser who's been done down by the fates, or just someone who's in the wrong place at the wrong time. Echoes of his first album's sound. Nils strumming the melody and rhythm. Wailing harp like Sonny Terry & Brownie McGee or Roger Daltrey - except Bruce is a better player! Ringing tone of his voice - wasn't singing like this when I first saw him. 'Debts no honest man can pay' line again! 'Put me on that killin' line' bit exhorts whoops from the crowd. Real hoe-down stuff at the end. Could have been playing in a pub, but with 20,000 people as audience, it takes on a strange air.

HIGHWAY PATROLMAN

'A song about duty and responsibility'. A film script in itself, Dylanesque (early '60s period). Brother and brother: very Sam Shepard, especially a monologue near the end, very like INDEPENDENCE DAY. Very country; majestic, sweeping sound of the middle section.

I'M GOIN' DOWN

First time he'd played it! We asked Max for it at a bookstore when he was autographing copies of 'The Big Beat'. What a release: I hit the air - 'Gloria' time! One of the most intense, screaming depictions of a relationship that had once meant so much. You couldn't live together, the tension was too much, but when we came together it was like an explosion of energy.

GLORY DAYS

Rap about old times: the older you are, the more you get! Personally, I'm enjoying the new times. His voice booms out: so powerful, often under-rated against his sheer presence as a performer, but over the years it's developed. 'Turn all the boys' heads' - all turn together, '60s style.

MY HOMETOWN

Everyone's responsibility: the town you grew up in. 'This here is our place,' (cheers). Very clear, deliberate singing, voice deeper and richer than before; carrying the melody above the synth backing. Hymnal sounding ending.

REASON TO BELIEVE

Wailing blues harp intro ('FEVER'), '50s guitar choogling, Fogerty-like vocals. Bruce hunched, concentration high, tempo picked up steadily by band. Haunting American heartlands song.(Brian Jones era Stones arrangement).

DANCING IN THE DARK

Roar from the crowd as they recognise that intro - the MTV hit of 1984. Bruce tears into the words, bringing out the physicality and desperation. Nils choirboy counterpoint: 'Even if we're just dancing...' Bruce: 'Sometimes I feel so lonely and so downhearted - I need a little help' - reaches out to crowd, then pulls a girl up to dance, sometimes with a long kiss at the end.

FOLLOW THAT DREAM

Sit down again, thank God! Intro: 'Trying to hold onto something'. Different musically and lyrically to 1981 tour: haunting synth solo.

COVER ME

Echo guitar/voice intro ('It's My Life', 1976) - 'Battle of Britain' searchlights. Bruce solos over solid backing.

PINK CADILLAC

Mean, moody guitar, Presley style. Revivalist preacher intro, raging, completely comfortable with the crowd. (Frustrated Catholicism again?) Sexy pulsating beat jackhammers along, you start to twist and sway. Bruce stiffly crosses the stage, turning over his shoulder at the audience: traditional rock'n'roll snarl - crowd screams! Clarence 'Peter Gunn's the sax, sometimes duckwalking, shades of Chuck Berry. 'Catch me now!'

BOBBY JEAN

His 'Baby, please don't go!' song, though he knows it's over. Religious, ringing Byrds-like guitar/keyboards. Sax resounds at the end, one note held for an age.

TRAVELLING BAND (in DETROIT MEDLEY)

Nils: guitar solo with teeth (Bruce: 'ouch!' - holds jaw). John Fogerty spot: 'Travelling Band'. 'All aboard' - different cities, to 'my home sweet home New Jersey!'

'Do you surrender? Have you had enough?'

DO YOU LOVE ME? - 'Yes!' -

outbreak of twisting. An exhausting finale to a breathtaking show.

A FRIEND RETURNS

MTV Interview with Bruce Springsteen
21 October 1984

For me, my mother and father, until I was 25, they were like furniture - they came with the house, y'know?! I never thought of my mother as a woman - she's a girl, she's got her own dreams, her own desires; and my dad - he's just this guy that's a little older than me!

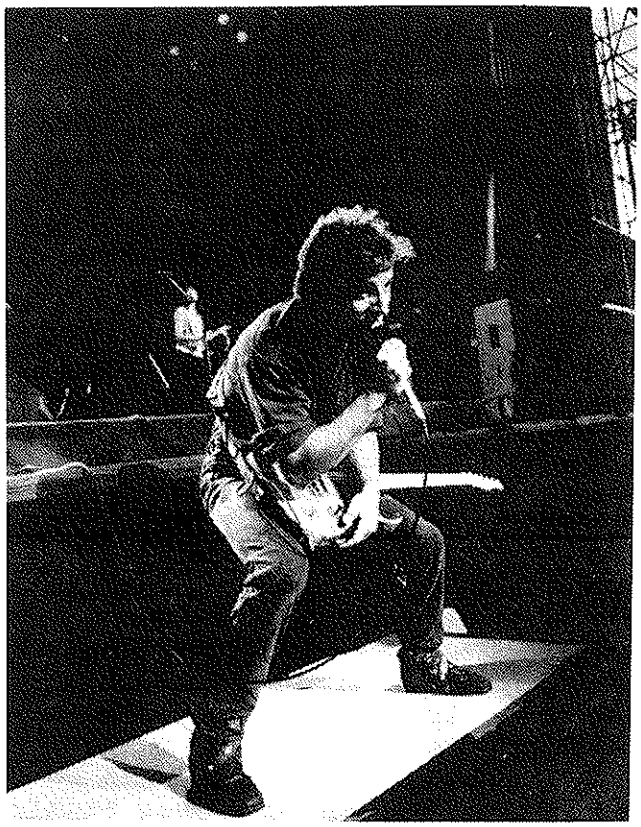
I remember seeing the Beatles; my father hated it - it was great! Boy, we used to fight: he used to want to watch, I think, 'Bonanza' or something, it was on the same time as Ed Sullivan on Sunday night! We used to battle over that TV, you know, life or death.

Sometimes I'll be layin' in bed and I'll be thinkin' that it's amazing, I can't believe it, when I was 14 or 15 I thought about doing this, and somehow I did it, somehow I got there; and all the things that had to go right, and there's a certain amount of luck, and we worked real hard since we started; I guess that's a part of it that I feel a certain satisfaction about. There's a lot of other people, they just go about their lives in different ways, and they don't get interviewed, they don't get a big fuss made over them, but I don't think that what I do is - it's just noisier, y'know?!

I'd like to get more records out

I never felt the necessity to have a record out every year or every six months; I didn't think that that was what it was about, exactly. I guess the bad thing about it is that you feel like a friend that goes away and doesn't write, you know? I remember I always waited for that next release by the Rolling Stones; I felt that so many records come out, and unless I have something that I feel is worth saying, I don't want to just have something on the shelf or in the store.

I'll write a lot of songs before I'll release a record, you know. But it's one of the main things I want to change about the way we've operated, I'd like to get more records out, and I'd like to get more different kinds of records out.



Philip Kamin

'Nebraska' was the only record I think I ever did where, after it was done, I really didn't care what people thought about it; I just felt that it was right, it rang true. Basically I feel where there's truth, there's always hope; so that's my kind of outlook these days.

A lot of times I just feel lucky to think of something to write about! Really. The 'Nebraska' stuff, which had a lot of detail, it's tricky, because the detail alone doesn't work, you have to have an emotional structure to hang it on. I wrote that record in about two months, and it just came out of the blue. A good record should be (a mystery); if you knew how you did it, it's probably not that good! Most of the best stuff you do, you don't really remember exactly how you did it, it just kinda pops into your mind.

My songs are basically about people: I guess the cars came in because they're always about people in transition, goin' someplace, they've left and they haven't really arrived anywhere. I remembered the other day that when I was a kid I used to cry to get in the car! I think I heard somewhere that if there was thunder and lightning, the safest place was in an automobile! 'Cause if the car gets struck, it goes to the wheels and you're safe there.

I look back, especially on my first record, and I was writing anything that came into my mind - that was my style! I'd write on the bus, and I'd write on the subway, and I'd look out of the window - it was really kind of stream-of-consciousness! And the main thing was it all had to rhyme, like 'Blinded By The Light', I was trying to think of a bunch of different words that rhymed! I always find lines in those songs that I still feel: yeah, I still feel like that.

('Born To Run') breathes a lot: that opens up and lets the past ten years in, in a real good way. That's still one of the most emotional songs for me, when we play it at night, it's still that big roar. When I sing 'Born To Run' now I hear 'Nebraska' in it, and I hear 'Born In The USA', all that stuff was in those songs - at different times you focus on a different aspect of what you do, I guess. That's one that seems to mean the most to the people, and that makes those songs more powerful; people take them and they make them their own.

We're just starting

The only thing that feels like I'm doing what I should be doing is when I play with the band. I miss just being with those guys like that on stage, because when we're off, we don't see each other a whole lot. The main basis of all our communication, our friendship is around playing in the band together.

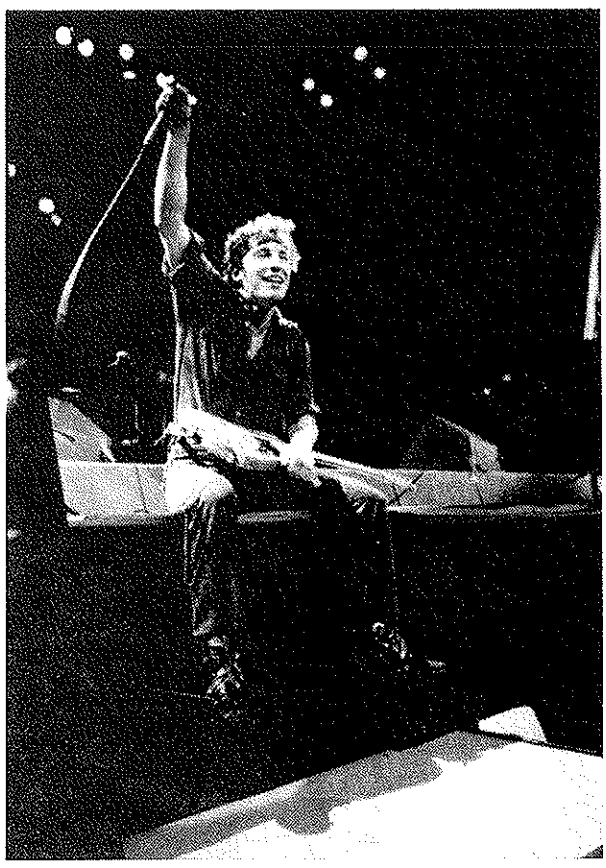
(Steve) had all these great songs; 'Voice Of America' was one of the best records I ever heard, and he was just at that place where it was time for him to have his own band. We've been friends since we were really young - 15, 16 - I met him at the Hullabaloo Club in Middletown, and we just kind of hit it off. We used to go to New York, and we used to go up to the Cafe Wha in the Village on the weekends, and those matinee shows - we did all that stuff together. Then we'd come home and try to get the sounds the guys would get, on our guitars, down in the basement, and turn the amp up as loud as we could; and he was always a lot of laughs! We'd always get together and go to the movies, and we just got along real good. I'm glad he's doing what he's doing 'cause I think he's got something real important to say, I think he's saying it real tremendously.

I've known Nils for actually quite a while, I met him about ten years ago; and when we knew that Steven wasn't going to be doing the tour, he was somebody who was one of the first people I thought about. We didn't audition anybody or anything, he just came up and he stayed at my house, and we just talked, and his feeling about music and rock'n'roll is like our feeling, the rest of the band's. He was a guy I knew I was gonna get the commitment out of, and you don't look at it like a job - it's a dedication for him. He just came and kind of stood over there, and it felt good, y'know?

It's been really nice, it's great having a woman there and it changes the feeling a little bit, and it's been a real good thing. We're just kinda starting, you know. First night it really felt like a different band, it was funny. Now it feels real natural.

Mainly, I make the records so that I can do the show, y'know? It's the thing that always meant the most to me ever since the first time I got up at the Elks Club and sang 'Twist And Shout'.

My education was those records, that was it - it taught me the most important thing, that there's more to life than what you see around you. That was something that they couldn't teach me in school, I couldn't learn it in the house, you couldn't learn it from people you were hangin' out with on the street or anything. I guess at night that's the only thing we try to say, we try to do; the only message is, don't sell yourself short.



TEN YEARS DOWN THE ROAD

Interview with Bruce Springsteen by Roger Scott, August 1984, in Hartford, Connecticut

What did you do after the 'River' tour?

Clarence got married, we went to his wedding, and I was Best Man. We came back to New Jersey, and I started to write the 'Nebraska' songs. That was fall and early winter, and I recorded those right around New Year, a couple of days. We went into the studio a couple of times, to record those songs with the band, but it just didn't sound as good; but we did end up recording about half of the 'Born In The USA' album. Those two records were always kinda intermingled - I have some 'Nebraska' -like demos of 'Born In The USA', 'Downbound Train' - then we decided that we were gonna put the 'Nebraska' album out.

Was it anything to do with Woody Guthrie? I know you'd read the book ('Woody Guthrie: A Life' by Joe Klein) and were doing a couple of his songs on the 'River' tour.

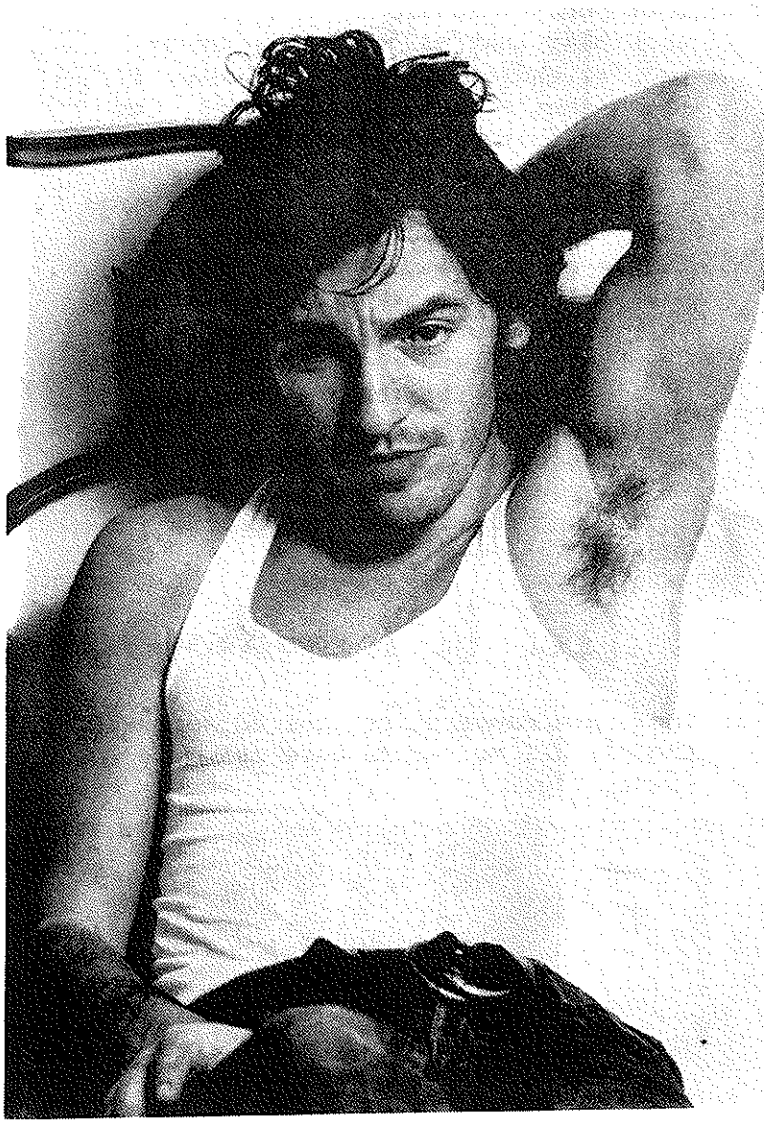
No, it was just that was the way they sounded best. The songs had a lot of detail; when the band started into it, the characters got lost. Like 'Johnny 99', I thought: that'd be great if we could do a rock version, but when you did that, the song disappeared. A lot of its content was in its style, in the treatment. It needed that really austere, echoey sound, just one guitar - one guy telling his story. That's what made the record work, like you were meeting different people, and they just told you what had happened to them. So you kinda walked for a little bit in somebody else's shoes.

Where did all the desperate people on that record come from?

That's just what I was writing at the time, what I was interested in. I don't know where songs come from really, myself. I just had a certain tone in mind, which was what it was like when I was a kid growing up. And it felt like the tone of the country at that time.

'Born In The USA' I see as an indictment of America's treatment of Vietnam Veterans, and you've played some shows for Vets; I wondered if you feel at all guilty about dodging the draft?

No, no. I had no political standpoint when I was 18, and neither did any of my friends, and the whole draft thing was a pure street thing - you don't wanna go!



Lynn Goldsmith

We don't want to let people down

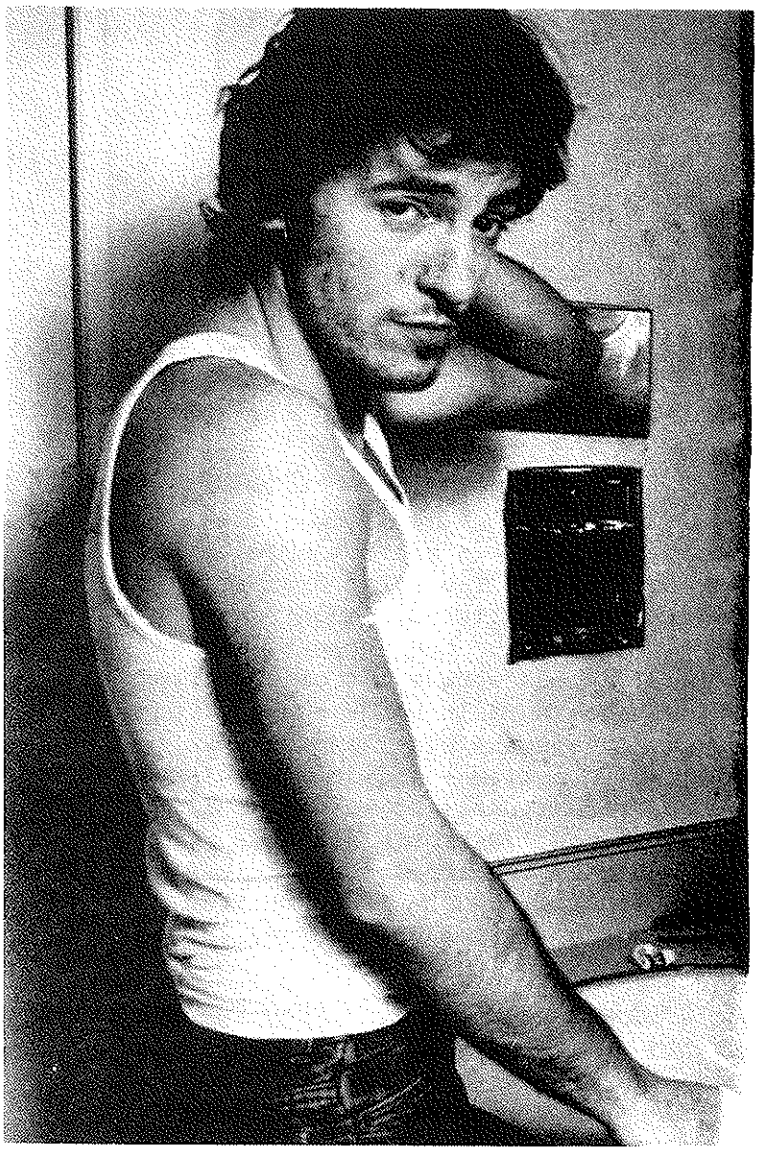
Because you'd seen other people go and not come back! The first drummer in the Castiles, he enlisted, laughin' and jokin' about it. And he went, and was killed. There were a lot of guys from my neighbourhood in bands - one of the best lead singers went, and he was missing in action - I didn't even know where Vietnam was. It wasn't until later in the '70s there was this awareness of the type of war it was, a subversion of all the true American ideals. It twisted the country inside out.

At Meadowlands you did 'Johnny Bye Bye' on the anniversary of Elvis' death, and you said - almost to yourself - that it was dangerous to have all your dreams come true. Is it, because yours have?

Well, when I was 15 I wanted to play guitar, to have a band, to travel. I wanted to be as good as I could be at that job. I wanted to be good at doing something that was useful to other people, and to myself. You know, I think that's the biggest reward, the feeling that you go out there, you play some role in people's lives, whether it's just a night out, a dance, a good time, or maybe you make someone think a little about themselves, or about the way that they live, which is what rock 'n'roll did for me. I'm proud of the way that we play, the kind of band that I've got now, it's been a long time putting it together, we're all ten years down the road. So when we walk out on stage, your pride is on the line, and we don't want to let down the people who come and see you.

I feel better than ever

There are dangers attached to success, though; all my heroes have let me down eventually.



Lynn Goldsmith

The audience and the performer have got to leave some room for each other, to be human. Or else they don't deserve each other, in a way. The position that you get put in is unrealistic to begin with. Basically, you're just somebody who plays guitar, and you do that good, that's great, and people like it, and admire you or respect you for it, that's a plus. But the rest of the time, you're scramblin' around in the dark like everyone else. The idealising of performers or politicians is always limiting. That doesn't mean it's false, just not complete. Does that answer your question (laughs) 'cause I trailed off there.

It's that inspiration that you felt, when you saw Elvis.

The inspiration comes from the music. The performer, he's the guy doing the music, but he's not the thing. I don't feel that Elvis owed anything to anybody. He did more for most people than they'll ever have done for them in their lives. The trouble that he ran into, well, it's hard to keep your head above the water, sometimes it's not right for people to judge.

What would you have said to him that time you climbed over the wall of Graceland, and he'd been in and answered the door?

(Laughs) I don't know, I wasn't thinkin' about that. I saw the light in the window, and this taxi cab driver was telling me not to go! But I just had to go.

How does it feel coming up to 35?

I feel good, better than I've ever felt before. I'm kinda at peace with the whole thing. I don't think about it that much. I think I turned 30 when I was 27 (laughs) and thought a lot about it then. After a while it got to be not so important as you might think. I deal with it in songs a little bit, and that's fun.

Tell me how you make records now, it's changed a lot since 'Born To Run'. These days a lot of it's live?

Yeah, what I take a long time doing is not the recording, it's the conceptualising, where I'll write three or four songs, and the fifth one I'll keep. 'Born In The USA', that's live, that's a second take. 'Darlington County''s live, only two takes. None are over five or six takes, and they're all live vocals, with the exception of 'Dancing In The Dark', we overdubbed that voice. But once you do more than five or six takes, it doesn't get any

better! I usually don't teach the band the songs until we are in the studio, then I show 'em the chords real quick, 'cause the minute they start learnin' it, they start figurin' out parts and they get self-conscious, but the first two takes when they're learnin', they're playin' very intuitively, which is how our best stuff happens.

When do you conceptualise all this? Does it spring from one song, or does it gradually appear?

I don't really know how it's gonna come out. I have an idea sometimes of a tone that I want, or a feeling, and I'll go in that direction. A record is like anything else, it's a real creation, it has a life of its own. To try and control it is to limit it. It's like with a child. When a kid gets to a certain point, you gotta give him room.

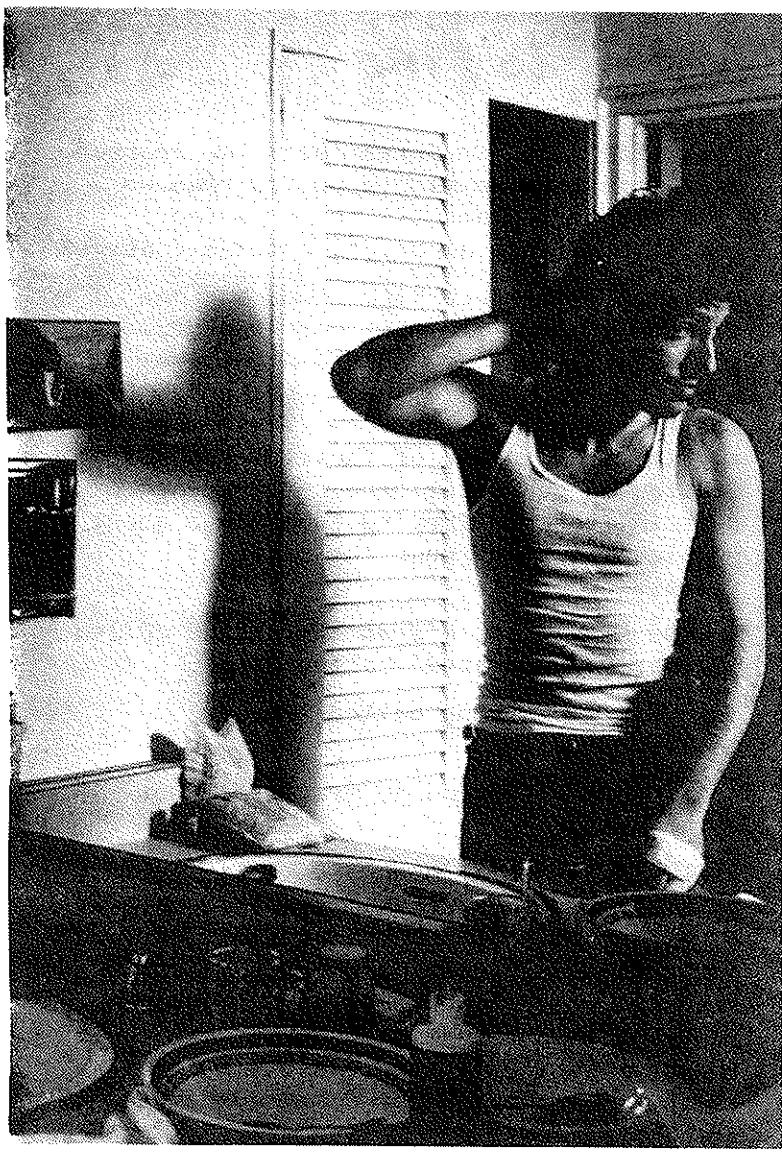
I don't often think I'm doing my best

When you did the 'Dancing In The Dark' video, and the 12", was that you being pressured? Did you not want to seem like some reactionary old rock'n'roller?

(Laughs) No, I was interested in it. We did a video for 'Atlantic City' which I liked; I wasn't in it! So people said, you gotta do one that you're in! So we tried one for 'Dancing In The Dark', but it was lip-synched (mimed) which is not what I'm interested in doing, 'cause I think the best thing that our band does is address the moment, and we go for some authentic emotion. The main thing with my songs now is that I write them to be complete things, filled with a lot of detail about what people are wearing, where they live. The thing about a video is that you can either do a live thing, like 'Rosalita' - you record the moment - or you can illustrate the story, which generally comes out stupid! Because if you're singing about a house, then you show a house, then you're messing up. You're robbing people of their imaginations, like on 'My Father's House', everybody would see a different house, a different field. Music is meant to evoke personal emotion in the listener. So either you illustrate the story, which limits it, or you relay another story in something that is already telling a story. Which doesn't make sense. That's the video dilemma as I see it, which I don't have any answers for right now. I'm not really interested in making an ad for my record. I am interested in it (video), it is very powerful. In this country, the video audience starts about six or seven years old, and its most intense audience is between 6 and 15. Little kids, 7 or 8, come up to me 'cause they've seen the 'Dancing In The Dark' video, and those people can't go to shows, they're too young. The kids are glued to MTV; every house I go in, the kids know all the bands. So it puts the responsibility of what you're putting on the air to kids that young. There's a cartoonish thing that the videos employ. This little kid called Mike who was about eight came up to me and said, "You want me to show you my 'Dancing In The Dark' moves?" (laughs) so I said okay.

When I was over here for the Meadowlands shows, I drove through Freehold and it looked such a dump, so incredibly boring. Was that the problem?

It's just a small, narrow-minded town, no different than probably any other provincial town. It was very conservative,



Lynn Goldsmith

in the late '60s I couldn't walk down the street 'cause of the way I looked. It was just very stagnating, there were some factories, farms and stuff, that if you didn't go to college you ended up in. There really wasn't that much, you know.

It seems to me important for you to keep that bar band mentality, playing totally different sets every night.

I really do that to keep it interesting for myself, y'know? Our band is about lessening the distance between the performer and the audience. Distance is kinda your own worst enemy, at least for us. Mainly, it's more entertaining for the crowd, 'cause we do have a lot of fans who come two or three nights if you're in a town that long, so they get to hear different songs they like. And we get to go through something different, so it keeps it from getting boring, and it keeps you involved in the music, which is where you have to be to get the emotion out of it that we want.

Performing means most to me

That line from 'No Surrender': "We learned more from a three-minute record than we ever learned in school" is so perfect. Was that written about you and Miami Steve?

Not really, it just kinda came out one night. A song like that, or 'Backstreets' or 'Bobby Jean', are just basic songs about friendship; me and Steve, we've been best friends since we were like 16, so anytime I wrote one of those, I had to be drawing on our relationship I guess to a certain degree. They're just songs about people passin' through the rites of passage together.

Legend has it there's another album called 'Murder Incorporated' raring to go.

No. There's a song called 'Murder Incorporated'.

Who do you rely upon to criticise your work, anybody?

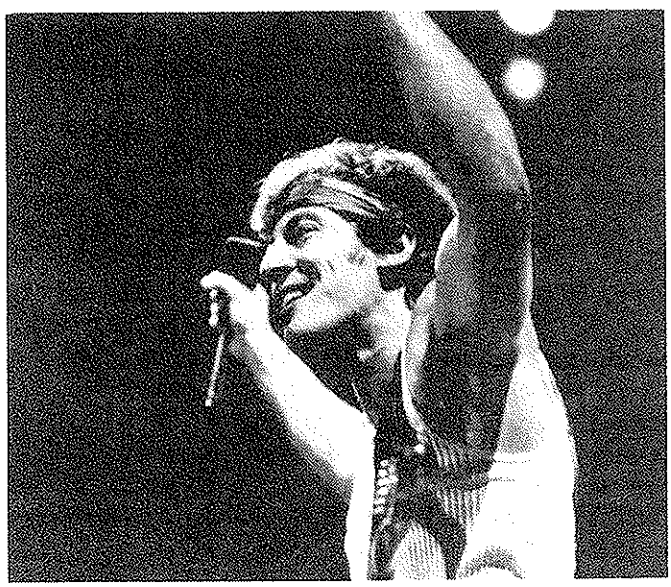
Well, Jon (Landau) does that quite a bit, he helps me focus sometimes. If I have a song I'm stuck on, sometimes he'll give me an arrangement idea. I'm pretty harsh with the stuff myself. I have a good sense of when I'm doing my best. Which is why we take a long time, 'cause a lot of times I don't think I'm doing my best (laughs).

Do you enjoy making records now?

Oh yeah. It's different, it's not the same as performing. I like it because it forces you to come up with good ideas, and expand the area that you're working in, which the live show does, but not as much. What happens to your characters? What happens to you? It's reflective in that sense, and it's also forward-looking. That's a good thing, we'll get off the road, which is a very physical experience, very tied in to the moment that you're out on stage. A record is not quite as immediate, you can expand a little bit I guess, it's more of a reflective type of process.

You've got a nice house now, a pool, is there a danger of you cutting yourself off?

I feel that the night you look into your audience, and you don't see yourself, and the night the audience looks at you, and they don't see themselves, that's when it's all over, y'know? I don't feel it's a thing about where you live, or if you're rich or poor, or what your politics are. I don't think Elvis sold out when he lived in Graceland, people never sold out by buying something, it wasn't ever something they bought, it was something that they thought that changed. My audience I always hoped would be all sorts of people. I don't live that much differently than I did, I still live in New Jersey, go down and play in the clubs, see people that I always saw. The main thing that always meant the most to me was the performing and the playing, feeling I was right down in there, maintaining that connection; and how people lose that I'm not exactly sure. Maybe it's your values changing. I was never much of a cynic myself. We just come out, play as hard as we can, the best we can every night, all night!



Philip Kamin

MAN AT THE TOP ('A song for an election year' - 12 July 1984)

Here comes a lawyer, here comes a cop
Here comes a rancher, here comes a car-hop
Goin' on forever, it ain't ever gonna stop
Everybody wants to be the man at the top

Everybody wants to be the man at the top
Everybody wants to be the man at the top now
Aim your gun, son, and shoot your shot
Everybody wants to be the man at the top

Now rich man, poor man, beggarman, thief
Doctor, lawyer, Indian chief
From the movie star to the astronaut
Everybody wants to be the man at the top

Everybody wants to be the man at the top
Everybody wants to be the man at the top now
Aim your gun, son, and shoot your shot
Everybody wants to be the man at the top

All right now
Oh yeah now

Man at the top says it's lonely up there
If it is, man, I don't care
From the big white house to the parking lot
Everybody wants to be the man at the top

Here comes a banker, here comes a businessman
Here comes a kid with a guitar in his hand
Dreamin' of his record in the number one spot
Everybody wants to be the man at the top

Everybody wants to be the man at the top now
Everybody wants to be the man at the top
Aim your gun, son, and shoot your shot
Everybody wants to be the man at the top

Say yeah now
Who's the man at the top
I just want to know

MAN AT THE TOP

BRUCE SPRINGSTEEN

SUGARLAND

The grain's in the field, covered with tar
Can't get a price and see my way clear
I'm sittin' down at the Sugarland bar
They might as well bury my body right here

Tractor and combines out in the cold
Sheds piled high with the wheat we ain't sold
Silos filled with last year's crops
If something don't break here we're all gonna drop

Well my wife's got another comin' in July
She's just layin' up in bed, all she does is cry, cry, cry
Tommy, oh Tommy, I'm so alone
Tommy, oh Tommy, oh won't you stay home

Now Pa don't say nothing except when it rains
Sits by the window listening to the sound of passing trains
Burrowing out of the night carrying an empty load
We got a whole lotta grain that ain't got nowhere to go

Well if them prices don't get no higher
I'll fill this duster with gas and set these fields on fire
Sit up on the ridge where the bluebirds fly
And watch the flames rise up against the Sugarland sky

LITTLE STEVEN AND THE DISCIPLES OF SOUL

Crystal Palace, Selhurst Park, London

14 July 1984

After Dave Edmunds rocked us with some of his standard songs (where was 'From Small Things...'?!) I waited nervously as the next band were introduced.

A few shouts crept out from amongst the overpowering crowd. Steve then strode onto the stage, clad in black, and tore straight into 'Voice Of America'. But within a minute the band had been drowned out by chanting.

By now most people must have heard of the punishment dished out to the band; exaggerations about bottle and fruit throwing and the like are all probably true. And there I was, before the show, thinking that after Reading and the subsequent radio broadcasts, Steve might have picked up a few more fans.

The pelting reached a peak during 'Justice', which Steve started off with the words "Let's have some justice round here"(!). Before starting the next song, the band paused for over a minute and a half. At this point we were wondering if they were going to make a quick exit. Fortunately they didn't, but Steve did have a dig at the audience and then changed a couple of words in 'Lyin' In A Bed Of Fire' to express his feelings about the troublemakers!

The band, despite all the difficulties, played a very enjoyable set. 'Los Desaparecidos', played with fiery compassion, was probably the best song of the day.

Steve ended the 35-minute set with - you guessed it - 'Undefeated'. At the time, I wondered what effect, if any, the pandemonium of that day would have on the band. Seeing him play eight weeks later I realised Steve was not only 'Undefeated' but also back with a vengeance.

Tony Kenton

Hammersmith Odeon, London

11 September 1984

The band returned to London only two months after the Selhurst Park nightmare to play a one-off concert at Hammersmith Odeon. The difference in the two performances was truly startling - Steve obviously enjoyed playing to a concert hall full of his fans.

This show was so much more positive than the Selhurst Park venture. The band found their stride almost immediately and played with real enthusiasm and control. Steve seemed a lot more relaxed and took obvious delight in the crowd's unashamed appreciation of the band.

For me, the better songs of the evening included 'Checkpoint Charlie' with Steve's voice inspiring love and pity in some rather desperate lyrics, 'Undefeated' and 'Justice' which are both best described as anthems. However, in my opinion, the true highlight of the show was the heart-wrenching rendering of 'Men Without Women'. Played for the first encore, that song must surely have torn away any doubts about the band's new line-up. How I wished it didn't have to end! It has always been one of my favourite Steve compositions - but to hear it played live for the first time and with Steve adding a few extra lines to the end of it, really sealed its fate as one of the best live songs I have ever heard.

My only reservation about the show was the rather limp renditions of 'Angel Eyes' and 'Forever'. These suffered the most from not having a horn section on stage - probably because they are real 'celebration' songs and as such need a warmth and smoothness which is just not available with a synthesiser. The slightly harsher songs like 'Under The Gun' and 'Lyin' In A Bed Of Fire' escape the transition with only minor injuries.

Although the crowd downstairs were all pretty exuberant, it was, apparently, rather different in the circle where only a few groups of fans were letting their feet and hands do the talking.

Even though the band has gone through several facelifts since it started up, as long as Steve is up there on stage, the Disciples of Soul will always have a quality about them to set them apart from most other bands.

Tony Kenton

FACTORY

POINT BLANK 5-8
50p each plus large (A4) SAE
Europe: £1.00 each including P&P
USA: $4.00 each including airmail P&P
SONGS TO ORPHANS lyrics file 1-4
25p each part plus A4 SAE
Europe: £1.00 each part; USA: $2.00 each
SAE or International Reply Coupon
for replies to enquiries, please!
Dan French (see below)

THE FEVER: all issues sold out
- order issue 5 now! 50p plus A4 SAE
Dave Percival, 66 Norman Place Road
Keresley, Coventry CV6 2BT

INFORMATION EXCHANGE: SAE for details
PO Box 319, Reading, Berkshire RG2 8QS

CADILLAC RANCH: IRC for details
c/o Dave Petruski, 17 Transit Drive
McKeesport, Pa 15135, USA

CANDY'S ROOM 2-4: 50p each plus A4 SAE
Free posters with 3 & 4
5,6: 60p each plus A4 SAE
Europe: 1.00 each; USA: $4.00 each
Gary Desmond
74 Winskill Road, Liverpool L11 1HB

JACKSON CAGE 4,5,6: 50p each plus SAE
Paul Limbrick
23 Phyllis Street, Barry Island
South Glamorgan, South Wales CF6 8UX

RENDEZVOUS 1,2: 50p each plus A4 SAE
Jeff Matthews
24 Masham Court, Shaw Lane
Leeds LS6 4DT

BACKSTREETS 2-14: $4.50 each (Airmail)
Subscription of 4: $15.00 (Airmail)
Backstreet Records
PO Box 51225
Seattle, Wa 98115, USA

BRUCENESS (The E Street Press)
2: $3.00 including Airmail P&P
BRUCENESS (The E Street Supplement)
Send 2 IRCs for details
Stu Reid
1073 Jessie Avenue
Winnipeg, Manitoba, Canada R3M 1A3

WHO'LL STOP THE RAIN (Fogerty/CCR)
4,5: 60p each plus A4 SAE
Kevin Cooper
60 Blackledge Street
Daubhill, Bolton, Lancashire

ROSALITA (Italian) 1-3: £1.00 each
including P&P
Francesco Coli
Via Marsala 10, 61100 Pesaro, Italy

I'M A ROCKER (Spanish) 1
THUNDERCRACK (English) 1-4
UK: £1.00 each; USA/Canada: $2.00
Japan/Australia: $3.00 each
Airmail P&P included
POs, cash or cheques to:
Salvador Trepat Andres
c/ Violante de Hungria 100-102
Barcelona 08028, Spain

THE PROMISE newsletter (Dutch)
IRC for details
Dutch Bruce Springsteen Fan Club
c/o Peter Van Maurik
Kolfweg 41, 3255 Oude Tonge, Holland

CLARENCE CLEMONS FAN CLUB
PO Box 482, Benton, Ky 42025, USA

STEVE VAN ZANDT FAN CLUB
c/o Dusty, PO Box 1378
Radio City Station, NY 10101, USA

BEAVER BROWN FAN CLUB
Membership: $6.00
PO Box 3999, Centredale
Rhode Island 02911-0199, USA

AUSSIE SPRINGSTEEN FANATIC
wants to write to Bruce fans
(especially from USA/Canada)
Rarities/collectors' items wanted
Morgan Croll, 6 Royson Place,
Dianella, Perth, Western Australia 6062,
Australia

FOR SALE
Springsteen, Beatles, Stones etc
Records, magazines, collectors' items
John J Lane
156 Makepeace Mansions
Makepeace Avenue, London N6
Tel. (01) 341-2842

WANT TO WRITE TO BRUCE FANS
Rarities wanted / trades
Antonino Giannetto
Via Cagliari 56, 95127 Catania, Italy

FOR SALE: ON/OFF STAGE CLOSE-UPS
Bruce & 10,000 other stars
Sample - $1.00 & SAE & Postal reply coupon
Nancy, 506 Windermere Ave, Interlaken
NJ 07712, USA

Send ads for FACTORY to: DAN FRENCH, 23 TRADESCANT ROAD, LONDON SW8 1XD, UK

QUESTIONNAIRE ANALYSIS

PB NEEDS YOU

THANKS to everyone who returned the questionnaire issued with the first 500 copies of PB7; at the time of writing, the results have been taken from the first 70 forms completed. It's very gratifying that so many of the answers have been positive, and that the magazine seems to fulfil most readers' expectations and preferences for a Bruce Springsteen fanzine, within its limitations. Your suggestions and criticism are always welcomed, and will be borne in mind and incorporated where possible.

EXPECTATIONS

Obviously, the main expectation of the mag is news and information. The problems are that the magazine is unofficial, with no direct source in the band or management; being located outside the USA means a distance problem; and the publication schedule makes it impossible to provide immediate news, such as tour dates. So we rely on other sources (that's you!) and can only try to provide a news summary each issue, covering the previous interval.

Other priorities, in order of demand are: interviews with Bruce and the band; reviews; pictures; historical features; unreleased song lyrics; coverage of related artists; reading lists; concert tickets(!); contests and graphics. The mag is also expected to retain its UK point of view, and its love, respect and sense of humour for its subject.

PREFERENCES

In greatest demand is interviews, followed by the news pages; letters and opinions of fans; otherwise unavailable information; reviews; collectors' articles and classified ads; lyrics; competitions; one-liners and headlines.

NEW ARTICLES

What's wanted most in future is articles on band members and related artists (eg Jukes, Beaver Brown). Also bootleg guides (better chronicled in other publications, we feel); lists of shows, songs etc; 2nd LP lyrics (printed elsewhere already) and lyric analysis; crew/equipment features; some contribution from Bruce (how about it, Bruce?); a pen-pal list or contact page; a Jon Landau interview; and reviews from other countries (in English).

Other requests include humorous items like a strip cartoon (SuperBruce!); articles on Obie, Roger Scott and Tom Waits; an issue in French(!); pics of the band's families; a free poster; American articles and letters; sheet music; a Dave Marsh contribution; and join-the-dots pictures!

OTHER MAGAZINES

PB readers subscribe to a wide variety of fanzines: the most popular Bruce mags include Candy's Room, The Fever, Jackson Cage, Backstreets (Seattle), Rendezvous, Bruceness, Back Streets (California), Rosalita, The Promise, and Out In The Street.

PRODUCTION QUALITY

Most readers thought that the mag production was good, some comments ranging from 'OK' to 'Excellent'. Several people pointed out that the photo reproduction was sometimes dark or poor, but that overall quality had increased since PB4.

FAIR PRICE

Almost everyone felt that PB was good value for money. Many people added that the price should be higher! Obviously this may become necessary, but while the mag breaks even there's no need for a price increase.

Readers often ask for subscriptions; unfortunately the current publication rate makes it difficult to see further than one issue ahead at a time, unlike a newsletter which can be more frequently produced.

NEWSLETTER OR MAGAZINE?

It came as a surprise that only one third of the sample readers prefer the idea of a shorter format magazine more frequently (especially during a period of a new album and tour) than the existing magazine at its current rate. Many people suggested the best of both alternatives: greater length AND frequency! It may become necessary to produce a briefer size mag in the future rather than none at all, however.

CONCERT EXPERIENCE

On average, five out of seven readers have seen Bruce Springsteen onstage.

OTHER COMMENTS: Further suggestions include: a Springsteen convention; colour printing and a higher price to cover it; arranging accommodation for those following the UK tour; and promotional items such as t-shirts, badges and so on. Thanks again for replying!

Backstreets

LET'S HEAR IT FOR THE LITTLE MAN: Our warmest congratulations to Clarence and Christina Clemons on the birth of a son, Christopher Nicholas Clemons, on 23 February. The Big Man's been busy working on his second solo LP, doing most lead vocals; he also contributed a song, produced by Dave Edmunds, for the movie 'Porky's Revenge'.

REASONS TO BELIEVE: Max Weinberg has been making bookstore appearances during the tour to sign copies of his co-authored book, 'The Big Beat: Conversations with Rock's Great Drummers' (Contemporary Books, 1984).

'Blinded By The Light' is the final title of the Springsteen book by Patrick Humphries and Chris Hunt (Plexus Books, 1985).

Dave Marsh is reportedly working on a sequel to his 'Born To Run' biography, currently titled 'Glory Days'.

Several new Bruce books have been published: 'Bruce Springsteen' by Michael Stewart (Crescent); 'Springsteen: Back In The USA' by Marty Munroe (Robus); 'Bruce Springsteen' by Marianne Meyer (Ballantine); 'The Boss: Bruce Springsteen' by Elianne Halbersberg (Signet); 'Springsteen Live' by Kamin and Goddard (New English Library); 'No Surrender' by Kate Lynch (Proteus); and 'Bruce Springsteen: An American Classic' by Mike Slaughter (Proteus). Lynn Goldsmith issued a book of photos from the '78-'79 period, 'Springsteen' (Sidgwick & Jackson).

THIS CAR'S FOR HIRE: Bruce has been hiring pink cadillacs in various towns on the tour.

STREETS OF FIRE, the Walter Hill film named after Bruce's song, was refused permission to use the title track. Instead, Jim Steinman wrote a song with the help of Roy Bittan and Max Weinberg. Ex-E Street lighting engineer Mark Brickman also worked on the movie. Star Michael Pare was also in 'Eddie & The Cruisers'.

CBS refused an offer from Universal Pictures of $200,000 for the use of six minutes of Bruce's music ('Badlands, 'Thunder Road' and 'The Promised Land') in the Peter Bogdanovich film 'Mask'. Bruce, a friend of the director, liked the script and offered a choice of five songs. He dedicated a song 'to Peter' at Los Angeles.

EDDIE GETS THEM A RIDE: Beaver Brown released their own debut LP for Scotti Brothers, 'Tough All Over', and a 45, 'Voice Of America's Sons' - a title chosen before Little Steven's 'Voice Of America'! Their soundtrack LP, 'Eddie & The Cruisers', belatedly climbed the US chart due to the movie's late success on cable TV.

BEVERLY HILLS BOSS: Columbia Records started a Bruce 'hotline' phone in California, using recorded news on an answering machine.

MONEY TO THE RESCUE: Since September, Bruce has been donating $10,000 in each city on the tour to local food banks, union charities and other welfare organisations, and also encouraged his audiences to contribute to collectors.

THE BOUQUET OF LOVE is the name of a planned 50-acre rest home for rock stars exploited by the music industry, funded by Bruce Springsteen and Little Richard. It will house 500 people at Palm Springs, California.

DANCING IN THE CHARTS: Big Daddy had a hit with their ballad version of 'Dancing In The Dark'; they also copied Bruce by doing the song twice at their show at London's Dingwalls this spring (Bruce did it twice for the video at St Paul).

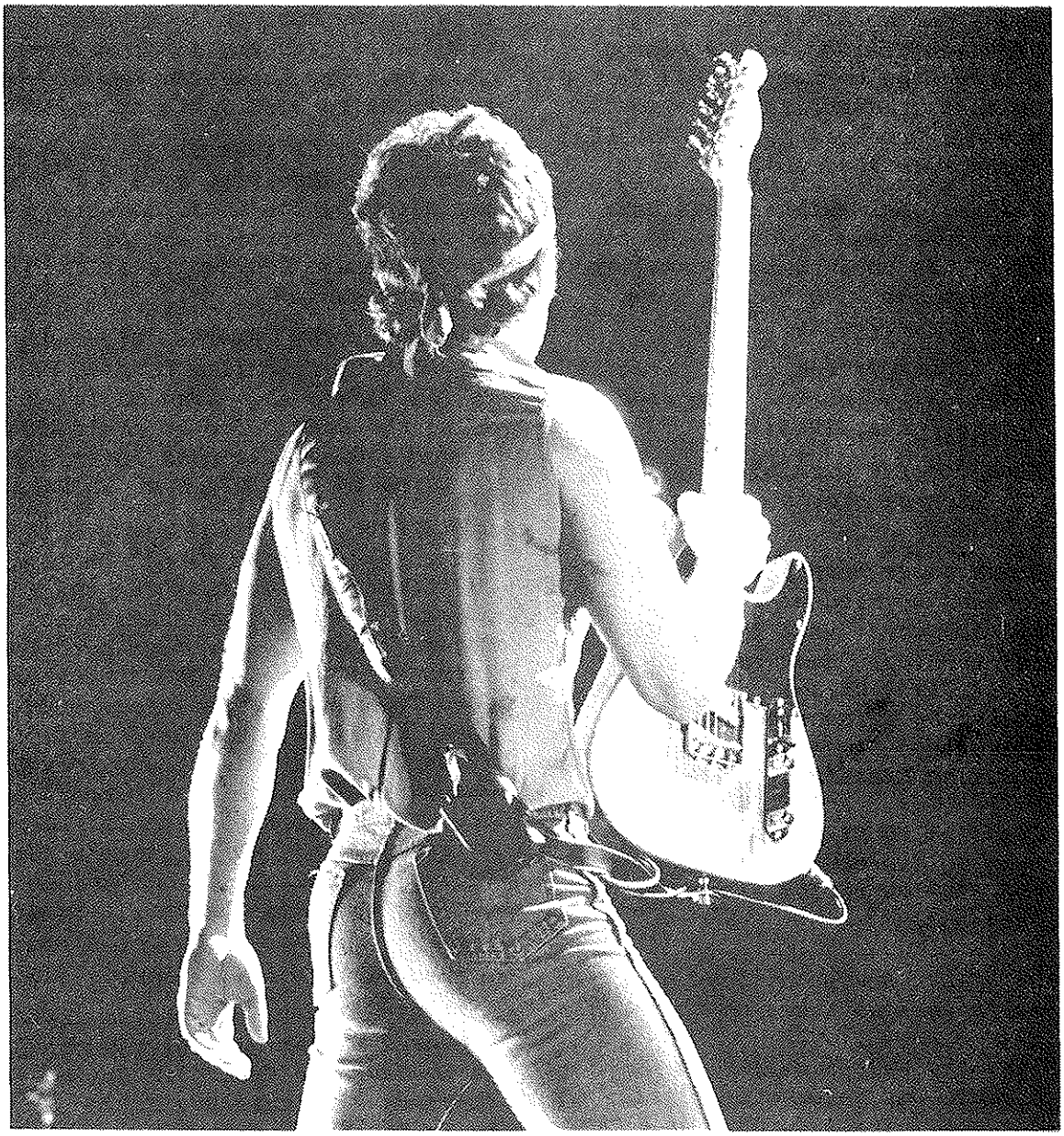
COVER ME: The Nitty Gritty Dirt Band recorded 'Cadillac Ranch' on their 'Playin' Dirt Fashion' album, while the Flying Pickets covered 'Factory' on their 'Lost Boys' LP. Roger Taylor's album 'Strange Frontier' included 'Racing In The Street', and Frankie Goes To Hollywood included 'Born To Run' on their debut LP. The Carlton Sisters' 'Jump' album featured 'Fire', and 'Reason To Believe' was covered by the Beat Farmers on their first LP. In New Jersey, Face To Face did 'Adam Raised A Cain', while Steve's 'Solidarity' was issued by Black Uhuru on 'Anthem'. Ulf Lundell released 'Sanna', a Swedish version of 'Sandy', and Tangerine Dream recorded 'Dancing In The Dark' for a TV series soundtrack.

SOUTHSIDE STORY: Southside Johnny appeared to jam with Little Bob Story at Le Havre in France in spring '84, and co-produced Little Bob's 'Too Young To Be In Love' LP, featuring guest Jukes. Southside contributed the title song to the 'Tuff Turf' movie soundtrack.

THE BOUQUET OF LOVE is the name for a planned rest home in California for rock stars exploited by the industry, founded by Little Richard and Bruce, according to Richard's autobiography.

Bruce is rumoured to be doing a soundtrack for a TV series on wars around the world.

BRUCE'S BACK



'She'd be calling me: "Bobby, Bobby", I'd be running around the house trying to find my keys, 'cause she always hid them on me. Sometimes she'd be crying; she didn't like me going out at night. And it was just so hard to make her understand that when I took the car out, and when I won, it was the only time I ever really felt good about myself; 'cause it was something that I could do good. To have just one thing, just one thing that you can do, that makes you feel proud of yourself - I don't think that's too much for anybody to ask - is it?'

RACING IN THE STREET

IN THE U.K.